

HUMANITIES REF
Early Sheet Music Collection

ESM
18:20
Olyo Lamm

NEGRO SPIRITUALS

Arranged for Solo Voice by

H. T. BURLEIGH

SOMETIMES I FEEL LIKE A MOTHERLESS CHILD

Low

Medium

High



PRICE 40 CENTS NET. No Discount

G. Ricordi & C^o INC
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THE plantation songs known as "spirituals" are the spontaneous outbursts of intense religious fervor, and had their origin chiefly in camp meetings, revivals and other religious exercises.

They were never "composed," but sprang into life, ready made, from the white heat of religious fervor during some protracted meeting in camp or church, as the simple, ecstatic utterance of wholly untutored minds, and are practically the only music in America which meets the scientific definition of Folk Song.

Success in singing these Folk Songs is primarily dependent upon deep spiritual feeling. The voice is not nearly so important as the spirit; and then rhythm, for the Negro's soul is linked with rhythm, and it is an essential characteristic of most all the Folk Songs.

It is a serious misconception of their meaning and value to treat them as "minstrel" songs, or to try to make them funny by a too literal attempt to imitate the manner of the Negro in singing them, by swaying the body, clapping the hands, or striving to make the peculiar inflections of voice that are natural with the colored people. Their worth is weakened unless they are done impressively, for through all these songs there breathes a hope, a faith in the ultimate justice and brotherhood of man. The cadences of sorrow invariably turn to joy, and the message is ever manifest that eventually deliverance from all that hinders and oppresses the soul will come, and man—every man—will be free.

H. T. B.

New York, 1917

Sometimes I feel like a Motherless Child

Negro Spiritual
Arranged by

H. T. BURLEIGH

Lamentoso

Voice

Piano

pp

p ben sostenuto

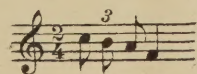
Some-times I feel like a moth-er-less chile,

Some - times I feel like a moth - er - less chile, —

Some - times I feel like a moth - er - less chile, — A long

p

*) The original form of this measure was written the liberty of altering it as above. H. T. B.



In order to facilitate vocalization I have taken

ways_ from home_ a long ways_ from

rit.

a tempo

home_ A long ways_ from home_

a tempo

a long ways_ from home_

p
Some-times I feel like I'm

The first system of the musical score. The vocal line (treble clef) begins with a whole rest for four measures, then enters with a half note G4, quarter note A4, quarter note Bb4, quarter note C5, and half note Bb4. The piano accompaniment (grand staff) features a continuous eighth-note arpeggiated figure in the right hand and a steady bass line in the left hand. A piano (*p*) dynamic marking is placed above the vocal line.

al - mos' gone — Some-times I feel like I'm al - mos' gone —

cres - - cen - - do

The second system continues the musical piece. The vocal line has a half note rest for "al - mos' gone —", then continues with the melody. The piano accompaniment includes a crescendo marking (*cres - - cen - - do*) over the final measures. The piano part features a series of chords in the left hand and arpeggiated figures in the right hand.

Some-times I feel like I'm al - mos' gone — A long

The third system concludes the page. The vocal line continues with the melody, ending on a half note G4. The piano accompaniment provides harmonic support with chords and arpeggiated figures. The system ends with a final chord in the piano part.

ways_ from home _____ a long ways_ from

home. _____ A long ways_ from home _____ a

p

rit. e dim. a tempo

long ways_ from home. _____

pp rit. e dim. p a tempo ppp

